
FOURTH ANNUAL CALIFORNIA

KOLO FESTIVAL

celebrating

"A DECADE OF KOLOS IN CALIFORNIA"

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THANKSGIVING WEEK-END, NOV. 24th thru 27th

1955

DOVRE HALL, 3543-18th St., San Francisco, Calif.

All the exiting features of last year (parties, dance, institutes, tamburitza orch., folkcraft exhibit, dance exhibitions, kolos galore) plus new additions planned: a class session "Introduction to the Yugoslav Alphabet and Language", informal classes in learning kolo-songs, songfest, Armenian dances and native orchestra, even an additional party on Wednesday night!

For information write,

JOHN FILCICH

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KOLO JAMBOREE IN NEW YORK

The East Coast Jamboree will be held on Friday, Nov. 25, at the High School, 225 W. 24th St., New York City. The Banat Tamburitza Orchestra will furnish the music. This will be followed by Kolo and other workshops at Folk Dance House, 108 W. 16th St. NYC, on Saturday morning, afternoon and evening. Dick Crum is the kolo instructor. Sunday will be another miniature Jamboree with the orchestra and a costume show and a Yugoslav supper.

FRESNO'S 8TH FALL FOLK FESTIVAL

Fresno's annual fall festival, surnamed this year as "Cotton Fantasy", will be held this year on Oct. 29-30. All Fresno clubs are uniting to make it the usual grand affair it always is. The Old World Food Market is a Feature of Fresno's festivals, plus many pre and post festival parties. The College Of The Pacific will hold there their annual camp reunion, with an institute Saturday afternoon from 12-4:30 PM.

FOLK DANCE SKETCHES IN BEER ADS

All Canadian papers, whether in English or other languages, those who carried ads of the "O'Keefe's Old Vienna Breweries," described in each ad a brief sketch of a national dance (Mazur, Csardas, etc), a dance and a costumed dancing couple per each ad. Every description was authentic and correct in each detail. That ad man must be quite a folk dancer and folklorist.

SYD DICTOR'S FOLK DANCE CLASSES

Sydney Dictor startet his classes at the studio of Music and Drama League of Phila., 1415 Locust St., 4th Floor, Philadelphia, Penna. They are held every Friday from 8 to 11:30 PM.

HOOLYEH DANCERS

In Chelan, Washington, a new folk dance club born and christened the "Hoolyeh Dancers", a name taken from the VILTIS pages. That makes us "Kumai" (godparents), or, "Mekhutanim" (In-laws). Which ever it be...Mazal Tov to

OFICIALDOM AMID FOLK DANCERS



It gives the folk dance movement great prestige when people in high offices attend, or participate in any manner in folk dance activities. Above we see, in the left hand picture, the mayor and Mrs. Carl Williams of Corvallis, Oregon, standing between Vyts Beliajus and Mrs. Hildred Rice. During the performance last summer of the Catalan dance "Castel Ter Sol", the mayor not only led in the dancer but also danced this complicated dance, as was done in the past during happier Catalonian days (Foto Russ Wilkinson). To right we see California's beloved Governor Goodwin Knight and his most charming spouse as they attended the State-wide Festival in Sacramento. His utterances to the folk dancers were amiable and had much wisdom. If more would folk (and square) dance there would be less unhappiness in this world. Wherever possible folk dancers should try to get the participation of people of importance at the more important festivals and let them see for themselves that, indeed, the most wholesome fun and comingling is amid folk square dancers. One will not see amongst folk dancers drunks or abusive people.

The governor was greatly pleased and surprised with VILTIS. For some unknown reason he conversed with yours truly only in Spanish. Why? I do not know. He spoke a very beautiful Spanish. He was surprised discovering I was Lithuanian and spoke Spanish and I was surprised at the Governors knowledge of Spanish, but I shouldn't have been, for the Governor is a learned man. (Foto George Makabe)

LITHUANIAN MUSIC CONTEST

The American and Canadian Committee for the Lithuanian Song Festival, to be held next summer, announced a contest for original compositions by Lithuanian composers. The requirements are as follows:

- 1). The text is to deal with the Lithuanian life and fate. The theme can be selected by the composer himself.
- 2). The composition should be for four mixed voices.
- 3). The composition should be signed with a pen-name and by someone else. A separte envelope should carry the composers real name and address and name of composition.
- 4). The composition and envelopes should be sent to the: Lithuanian Song Festival Committee, c/o Mr. J. Kreivėnas, 1602 S. 48th Ct., Cicero 50, Ill.
- 5). The contest ends on Dec. 15, 1955.
- 6). The Jury of judges will be composed of the following musicologists: Aleksandras Kučiūnas (Chairman), Alfonsas Mikulskis, Izidorius Vasyliūnas, Vytautas Marijošius, Kazys Stevens.
- 7). The first prize will receive \$100.00 in cash, second prize \$50.00. Both prizes can be won by the same person.
- 8). The first prize winning composition will be sung by all the united Lithuanian choirs at the All-Lithuanian Song Festival.

The non-winning composers will be compensated for their expenditures. The committee urges all the Lithuanian composers to

THE TAMBURITZA

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The TAMBURITZA is one of the oldest stringed instruments known to Christian man. It has its comparable counterpart in the stringed instruments or the nationalities such as the Russian balalaika, Ukraine Bandura, the Italian mandolin, and the Spanish guitar. All of these musical string instruments can trace their ancestry to the land which is today Persia or Iran, where more than 5000 years ago an instrument similar to the Tamburitza was being played.

No one really knows how and when the Tamburitza itself came from its original home to the Croats and all the South Slavs. There are two schools of thought on this matter. The first think that during the migration of the Southern Slavs over 1300 years ago to the present location of Yugoslavia, the Croatian shepherd had an instrument which originally consisted of one or two strings stretched over a piece of dry, flat wood, which served the purpose of a crude sounding board. It could very easily have been plucked with the finger, or played with a flat stick or dull stone. This instrument was called a "Dangubica" which meant literally "to lose the day". Undoubtly, this simple home-made instrument helped the shepherd amuse himself during the tedious task of day watching his flocks.

A second school of thought deals with the influx of the Turkish hordes during the sixth century, when they overran the Balkans and ruled them from hundreds of years. Quite naturally the culture of the Turks was impressed upon that of the Slavs. Social customs, mode of dress, even the religion to a small degree was influenced. Most interesting, however, is the fact that the present name Tamburitza is Turkish in origin. The Turks had an instrument which was called a Tambour. This was simply a huge brass disc which was struck with a mallet. The Turks, not being able to clearly distinguish the Croatian name of the instrument "Dangubica" merely combined the last two syllables "bica" (birza) with their sounding disc, the Tambour, and thus formed the new name, "Tamburitza."

In Yugoslavia, Bosnia is generally considered as the oldest and original center for the beginnings of the Tamburitza. From Bosnia, the Tamburitza spread to Slavonia, Bačka, where little more than a hundred years ago the first Tamburitza orchestra came into being and then for the next 70 or 80 years spread all over Yugoslavia.

The original tuning of the Tamburitza was very simple indeed, but improved with its popularity. Two strings grew into four, all uned to the key of D. Milutin Farkas was the first motivating force in the growth and teaching of the Tamburitza. In the year 1888 Farkas established the first school for the Tamburitza and used the four string tuning to the key of D which became widely known as the Farkas System. In the ensuing years, approximately 30 such schools sprang up through-out Yugoslavia, Austria, Germany, and even in the United States.

In America, in the early 1900's, two exponents of the Tamburitza pushed its progress even further ahead. Mr. Dragutin Elias established his School for Tamburitza in 1924 at Racine, Wisconsin. He is generally credited with adding two more strings to the original four which were tuned to D. To the four D's he added two G's, now giving the Tamburitza additional range, power, and the possibilities for the execution of more difficult and technical passages of music. In 1933 Mr. Rudolph Crnković of Bradley, Michigan began his American system of teaching the fundamentals of playing the Tamburitza. His teachings and musical arrangements have become widely accepted and adopted, here in America. The most recent Tamburitza School of Music has been established at Duquesne University in Pittsburgh in 1954, under the guidance and leadership of Walter W. Kolar, director of the famed Duquesne University Tamburitza Ensemble. Mr. Kolar has adopted a relatively new system of Tamburitza which is generally known as the Srimski system. This Srimski System for the Tamburitza was given prime impetus by Mr. Nikola Vukasinović who inaugurated the first practical school for the Srimski Tamburitza in Zagreb in 1924. In this system there are 6 strings on the Tamburitza but they are tuned to four different keys, that is, G, D, A, and E. It can readily



DOROTHY RASICH AND JOHN SKOČILIČ

These two young dancers are from St. Anthony's Kolo group of Zdenka Politeo. The costumes are from the Šeštin village near Zagreb. The designs in Dorothy's costume are woven in. She is wearing high-top moccasins, "Opanke". Californian synthetic "Jugos" seem to favor this particular costume which they duplicate faithfully.

be seen that the possibilities for the execution of more difficult technical musical passages are greatly enhanced. The range of the instrument is now more than double that of its original ancestor.

From the early beginning of the Dangubica, an entire family of Tamburitza instruments have grown, all of which are played with a small piece celluloid called a "pick." Nine separate instruments make up the complete ensemble of a large Tamburitza orchestra. The smallest of these are three instruments originally called Bisernica, Contrasca, and BasPrim, today called simply Prim I, Prim II, and Prim III (or D Prim). These are most comparable to the piccolo or the flute parts of the modern orchestra, mostly because they are the highest pitched of the Tamburitzas and they most often play the obligato parts of an orchestration. Next in line is the Brach which also is simply and adequately termed as Brach I, Brach II, and Brach III or ContraBrach. Most comparable to those are the first and second violins and second violins and the viola of a symphony. A Cello or Cello-Brach play exactly the part its name indicates. An instrument called the Bugaria or Beglait is used for accompaniment and rhythm purposes. It has its counterpart in the modern-day guitar. Lastly the Berda or Bas is the largest and deepest of the Tamburitza family and is most similar to the Bass-Viol.

Despite all of the seemingly tremendous strides in improving the Tamburitza, despite changes in the shape and size of the instrument, the original mellowness and sweetness of its bell-like tone has never been altered.

BALKAN DANCE CLASS

featuring

KOLOS

Including those taught by Dick Crum, and new to us.

EVERY THURSDAY, 8:00 PM

580 Eddy St.

San Francisco, Cal.

JOHN SKOW, leader
